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WATERCOLORS BY STEPHEN HAWEIS

The purchase of four watercolors and two decorative drawings by Stephen Haweis is in the nature of an adventure, but such an adventure as a Museum should make if it is to indulge in the purchase of the art of our day. Of course it is

visualize them as the logical creation of a true impulse, when we believe they have a fighting chance to worthily represent our time among the high attainments of the past.

Stephen Haweis is the son of an English clergyman. After the com-



**"THE GLASSY-EYED SNAPPER," BY STEPHEN HAWEIS.
ONE OF A GROUP OF SIX WATER COLORS PURCHASED FOR THE
PERMANENT COLLECTION.**

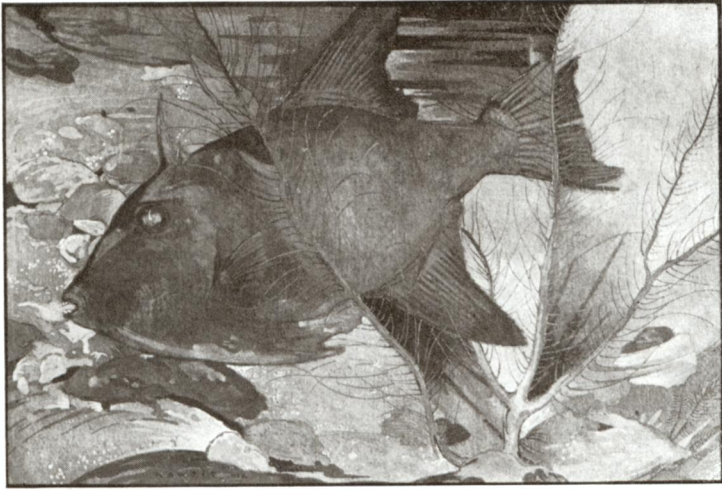
much safer to acquire such works as have received concurrent critical and historical approval, and a fixed commercial value, yet there is a fascination and some justification in singling out for purchase contemporary works when we are assured that they are vital, when we can

pletion of his education at Westminster, Peterhouse and Cambridge, he took up his study of art in Paris. He came under the influence successively of Alphonse Mucha, Rodin, Eugene Carriere, Constantin Meunier and Whistler, and seeking a new form of expression, he finally emu-

lated Gauguin, visiting the South Seas in 1913, and there setting down his impressions of the islands and the natives.

The two drawings for friezes which have been acquired show the Fijian dances, in the portrayal of

carried the artist a step farther away from the convention to which we are accustomed, in that it portrays several separate impressions in the same picture, showing the giant fish from the instant when he first feels the restraining line, to the violent



"THE DURGAN," BY STEPHEN HAWEIS.
ONE OF A GROUP OF SIX WATER COLORS PURCHASED FOR THE
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which Mr. Haweis was particularly interested in the movement and rhythm, and to represent these adequately he has resorted to a multiplication of the limbs.

From this he progressed to the broken lines and the use of arbitrary curves which places him in the category of the modernists, his aim being a better effect of motion without undue distortion of the figures. "The Bacchanal" and the "Glassy-eyed Snapper" exemplify this phase of his work. The "Barracuda Leap"

struggle terminating in the powerful leap in the air.

In 1914, Mr. Haweis went to the Bahamas, and there, in the clear, shallow waters, he studied the sea garden with its many forms of coral, sponges and fish of many varieties, and its delightful coloring. Among his most interesting pictures are those showing the undersea transcription of the delicately colored coral, live fish, and other sea forms, of which "The Durgan" is an example.

Whether we accept the cubistic mannerisms of the artist or not, there is a refreshing and delightful appeal of color in his pictures, which gives one pause. Here is an artist who is truly a master of that most difficult of media. There is a joyousness and buoyancy about his watercolor which seems to be a heritage rather than an attainment. His skill and resourcefulness is a delightful thing to study.

Mr. Haweis writes charmingly of his philosophy of art, and in a manner that convinces one of the sincerity of his painting. He says, "I am told that these pictures come under the head of Cubism, in that they are composed of forms and colors of objects in Nature arbitrarily put together in harmonious relation. They are not Representations of Nature, but Interpretations, based upon a certain particular interest in the subjects which form their motif. They aim at being truthful impressions, not primary but secondary; that is, expressions of what remains in the memory of any given moment or place."

"It is the impossibility of attaining Absolute Truth which develops in Art the various interpretative schools of painting, each of which has its own standards and aims. The conventional methods of expression are entirely satisfactory within their limits, but as every method is only a convention invented and pursued to its logical conclusion, so it is right and natural to attempt new conventions to interpret what has hitherto not interested the artist or has been regarded as inexpressible."

"Certain patterns produce movement until the flat surface seems to be alive; certain curves suggest slow or rapid motion, as angular lines suggest a different impulse. With things that are in continual motion we have the choice of drawing them accurately in one position and supplying the motion from imagination, or departing from the known forms to suggest the infinite variety that we really see as separate pictures in rapid succession."

C. H. B.

